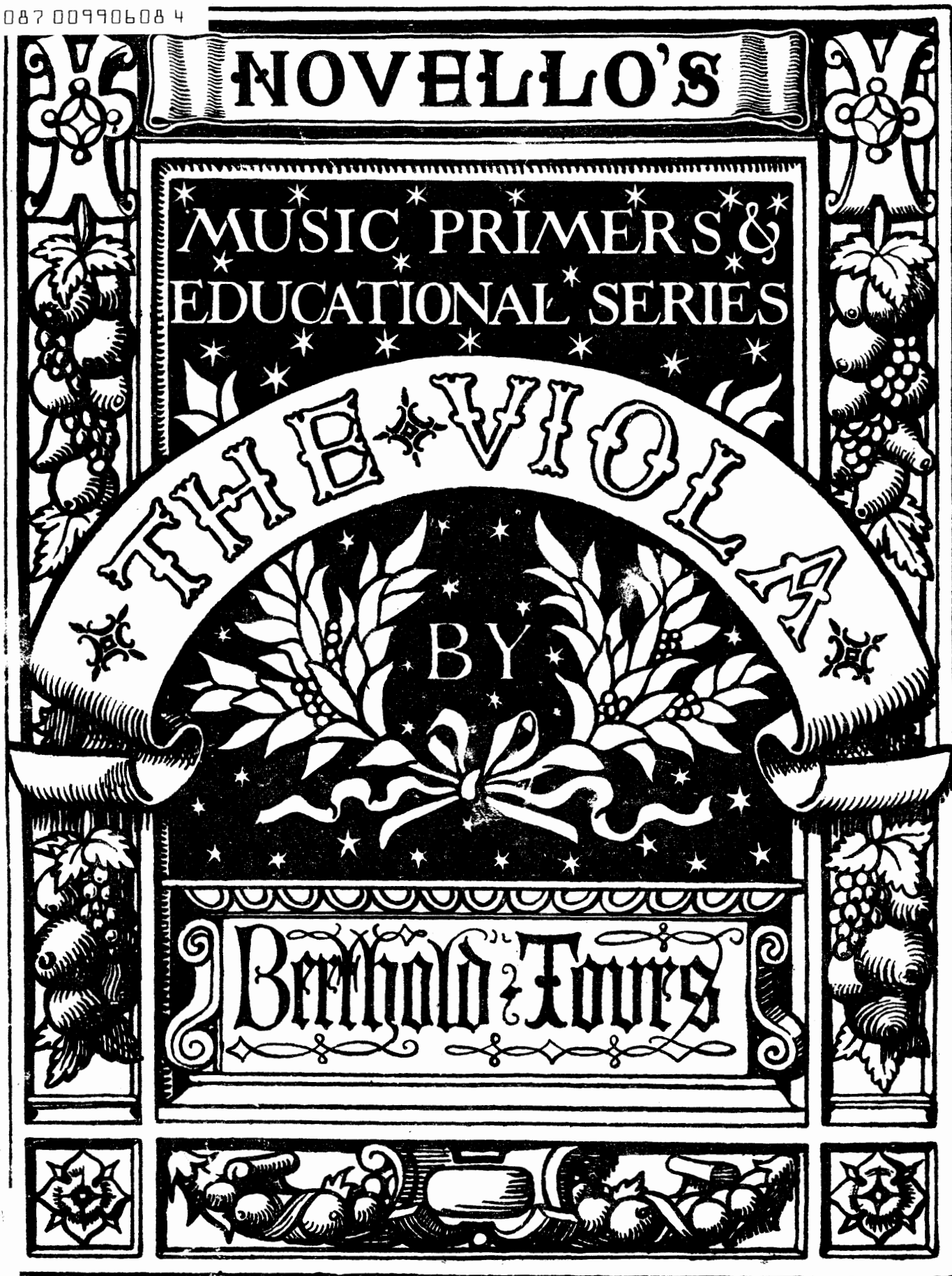




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EDITED BY

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## EDITOR'S PREFACE.



THE material forming this Viola Primer was found among the papers of the late Mr. Berthold Tours after his death. At the request of the Publishers I have had pleasure in looking over the manuscript and reading the proofs. The Author, with his wonted carefulness, had left his material in a very orderly condition, and my task has consisted of making a few verbal alterations in the text with a view to clearness, and a slight revision here and there of the exercises.

ALFRED GIBSON.

*Hampstead,*

*November, 1902.*

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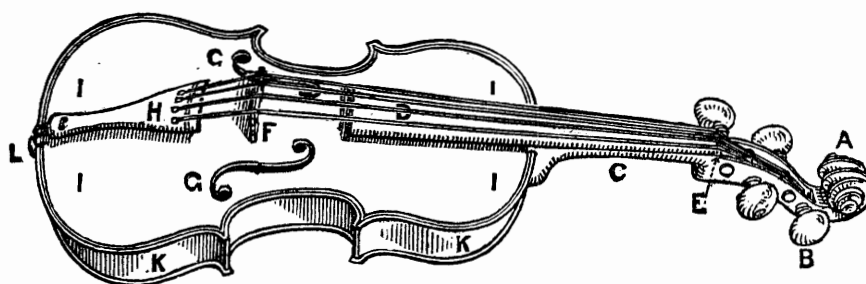
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# THE VIOLA.

## PART I.

### I.—DESCRIPTION OF THE SEPARATE PARTS OF THE VIOLA.



A, the Head or Scroll. B, the Pegs. C, the Neck. D, the Finger-board. E, the Nut. F, the Bridge. G, the *f* or sound-holes. H, the Tail-piece. I, the Belly. K, the Ribs. L, the Button. The lower part is called the Back. In the interior of the Viola, for the support of the Bridge and immediately behind its right foot is a small round piece of wood called the *Sound-post*, and under the left feet a piece of wood called the *bar* or *bass bar* is glued on lengthways underneath the Belly.

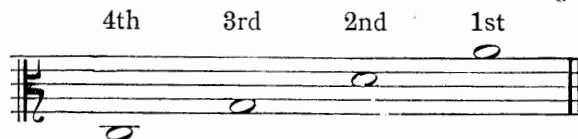
### II.—THE BOW.



A, the Stick. B, the Hair. C, the Nut. D, the Screw. E, the Head, or point.

### III.—THE STRINGS.

There are four Strings on the Viola. The two lowest, which are spun with silver or copper wire, are called the C and G, fourth and third respectively; the next is called the D and the A. It will therefore be seen that the strings are tuned in fifths; which is the case with most stringed instruments.



### IV.—ON HOLDING THE VIOLA.

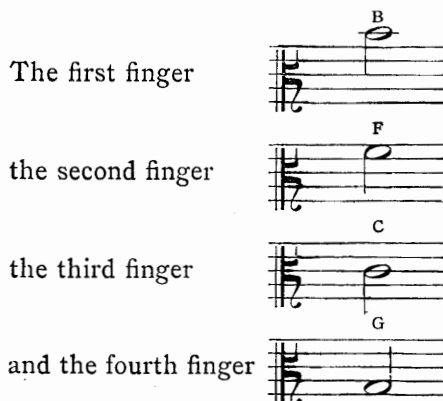
The instrument should be placed on the left collar-bone, and in this position it must be held by the chin which rests on the instrument close to the left of the tail-piece, the performer's head being inclined slightly to the left.

Its position must be horizontal, and the neck should be at right angles with the centre of the left shoulder. The elbow should be held immediately under the middle of the instrument, but must not touch the body.

The neck should rest lightly between the third joint of the first finger and the first joint of the thumb, care being taken that it does not sink into the division between the thumb and the first finger.

### V.—POSITION OF THE LEFT HAND.

Place the first finger on the first string close to the nut, and the other fingers on the second, third, and fourth strings respectively, in their natural positions, they will then be prepared to produce the following notes:—



The wrist must not be bent, and the palm of the hand should never touch the neck of the instrument. Lift the fingers gently, but keep them over the strings, and the hand will be in the right position.

### VI.—ON HOLDING THE BOW.

Place the four fingers of the right hand, as far as the first joint, on the stick, and the thumb, slightly bent, close to the nut, so that the thumb is opposite to the first and second finger. The fingers on the top of the stick should be close to each other, and the hand slightly rounded or arched, so as to rise above the Bow.

### VII.—ON BOWING.

The Bow must be placed across the Strings between the finger-board and the bridge, and should be moved at right angles to the instrument. The wrist should be loose and bent towards the face of the player, care being taken not to turn it too much upwards when playing near the nut.



The above Illustrations are portraits of Mr. ALFRED GIBSON, the Editor of this Primer, specially taken for the book. (*Publishers' note.*)



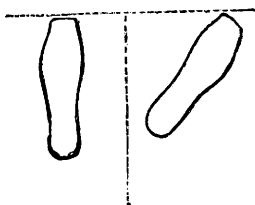
### VIII.—EXPLANATION OF SIGNS USED FOR BOWING.

▮ down-bow.  
 V up-bow.  
 P near the point.  
 M near the middle.  
 N near the nut.


WB with the whole bow.  
 UH „ „ upper half.  
 LH „ „ lower half.  
 | firm stroke of the bow.  
 . light stroke of the bow.  
 — the bow not to leave the string.

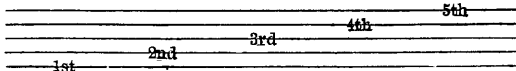
### IX.—THE ATTITUDE OF THE PERFORMER.

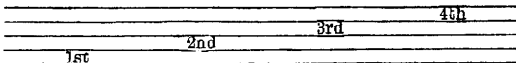
The body should be erect and easy, the chest expanded, and the shoulders drawn back. The player should face the music-desk, standing a little to the left, as otherwise the instrument would hide the music. The principal weight of the body must rest on the left foot, which should point straight towards the desk, the right foot being a little apart from the left, and pointed outwards.



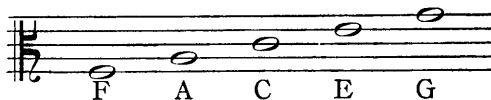
### X.—CLEF, LINES, SPACES, AND NOTES.

The Viola, or C clef  placed on the third line of the stave, is used for viola music.

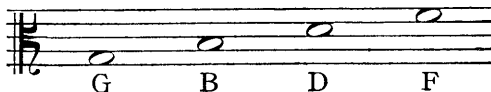
LINES. 

SPACES. 

NOTES ON THE LINES.



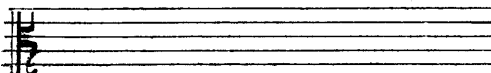
NOTES IN THE SPACES.



NOTES BELOW THE LINES.



NOTES ABOVE THE LINES.


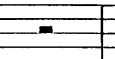
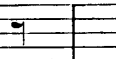
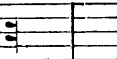


## XI.—DURATION OF NOTES AND RESTS.

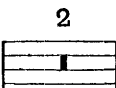
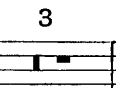
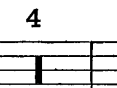
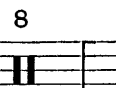
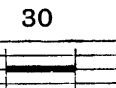
## TABLE OF NOTES.

<i>Whole note</i> ...		<i>Semibreve.</i>
<i>Half note</i> ...		<i>Minim.</i>
<i>Quarter note</i> ...		<i>Crotchet.</i>
<i>Eighth note</i> ...		<i>Quaver.</i>
<i>Sixteenth note</i> ...		<i>Semi-quaver.</i>
<i>Thirty-second note</i> ...		<i>Demi-semi-quaver.</i>

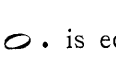

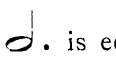

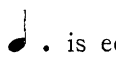

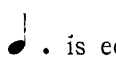

## TABLE OF RESTS.

					
<i>Semibreve.</i>	<i>Minim.</i>	<i>Crotchet.</i>	<i>Quaver.</i>	<i>Semi-quaver.</i>	<i>Demi-semi-quaver.</i>

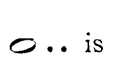

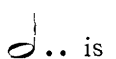



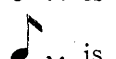

When several bars rest occur they are marked thus :—

					<i>&amp;c.</i>
<i>2</i>	<i>3</i>	<i>4</i>	<i>8</i>	<i>30</i>	

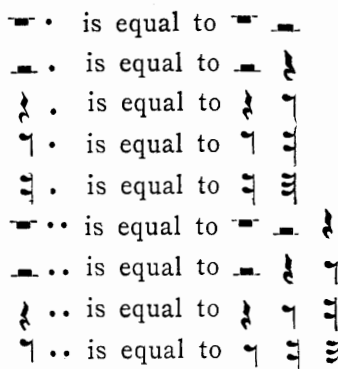
A dot placed after a note lengthens its value by one-half.

	<i>is equal to</i>	
	<i>is equal to</i>	
	<i>is equal to</i>	
	<i>is equal to</i>	

When two dots are placed after a note, the second dot adds one-half of the value of the previous dot.

	<i>is equal to</i>	
	<i>is equal to</i>	
	<i>is equal to</i>	
	<i>is equal to</i>	

Dots placed after rests lengthen their value in the same proportion.





## XII.—TABLE OF TIME SIGNATURES.


SIMPLE.			COMPOUND.	
<i>Duple.</i>	$\text{C}$ or $\frac{2}{2}$		$\frac{6}{4}$	
	$\frac{2}{4}$		$\frac{6}{8}$	
	$\frac{2}{8}$		$\frac{6}{16}$	
<i>Triple.</i>	$\frac{3}{2}$		$\frac{9}{4}$	
	$\frac{3}{4}$		$\frac{9}{8}$	
	$\frac{3}{8}$		$\frac{9}{16}$	
<i>Quadruple.</i>	$\text{C}$ or $\frac{4}{2}$		$\frac{12}{4}$	
	$\frac{4}{4}$		$\frac{12}{8}$	
	$\frac{4}{8}$		$\frac{12}{16}$	

Further and more detailed information respecting these elementary paragraphs (X., XI., and XII.) will be found in the "Rudiments of Music" Primer, by W. H. Cummings.

## XIII.—EXERCISES ON THE OPEN STRINGS.

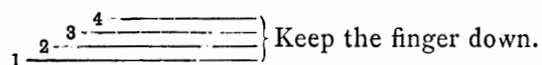
No. 1. 


No. 2. 

No. 3. 


## XIV.—EXPLANATION OF SIGNS USED FOR THE FINGERS.

- 1 . . . first finger.  
 2 . . . second „  
 3 . . . third „  
 4 . . . fourth „  
 ○ . . . open string.




 is used when a note is followed by a Semitone; the fingers must then be placed close together. In ascending notes the fingers must remain stationary in the order in which they are put down; in descending scales, they are to be lifted one after the other. The fingers should always be pressed firmly on the strings; otherwise a full and clear tone cannot be obtained.

Open String and 1st Finger.

No. 4. 

1st and 2nd Finger.

No. 5. 



1st, 2nd, and 3rd Finger.

No. 6.



No. 7.



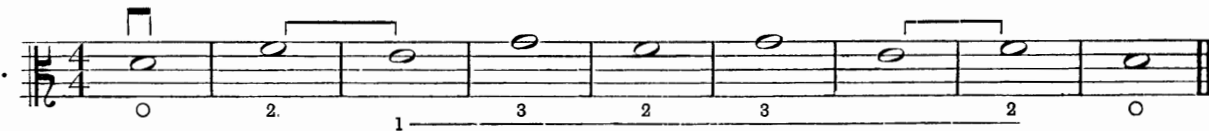
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No. 9.



No. 10.



No. 11.




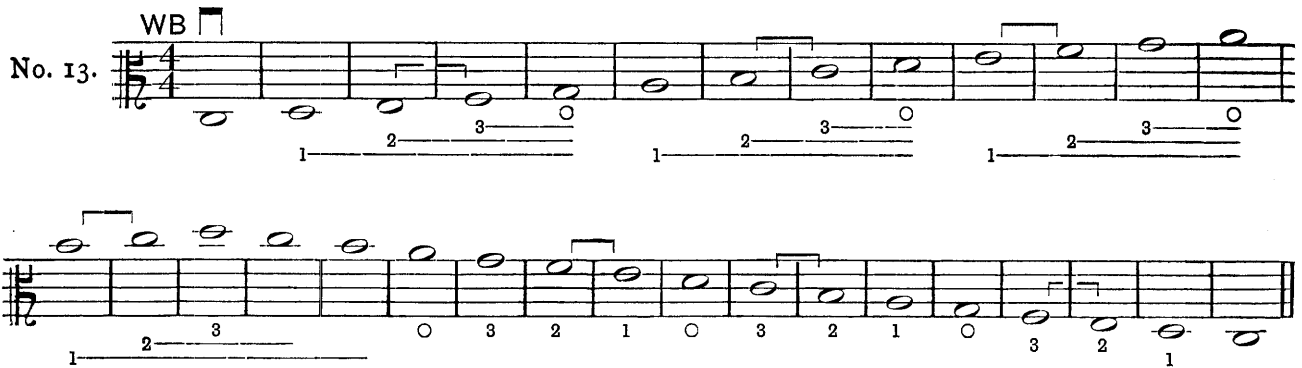
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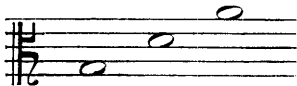
## EXERCISE ON THE FOUR STRINGS.

Draw the bow gently from one string to another, and on no account lift it before proceeding to the next string.

No. 13. WB 



In the preceding Exercises the 1st, 2nd, and 3rd fingers only have been used. By placing the 4th finger next to the 3rd it will be seen that the same note is produced as the next open string—the notes



can therefore be played in two ways.

No. 14. WB 



No. 15.



No. 16.



No. 17.



## XV.—EXERCISES ON DIFFERENT INTERVALS.

To be played first slowly with WB, afterwards quicker with M.

## SECONDS.

No. 18.

## THIRDS.

No. 19.

## FOURTHS.

No. 20.



OCTAVES.

No. 24.

XVI.—SHARPS, FLATS, ETC.

- # (sharp) raises the note before which it is placed one semitone.
- b (flat) lowers the note before which it is placed one semitone.
- x (double sharp) raises the note one whole tone.
- bb (double flat) lowers the note one whole tone.
- ♮ (natural) restores the note to its normal pitch.

XVII.—MELODIOUS EXERCISES.

*Andante.* Count Four Crotchets.

WB

THE PUPIL.

No. 25.

THE MASTER.

*Andante.* Count Four Crotchets.

WB

No. 26.



*Andante.* Count Four Crotchets.

No. 27.

WB



Count Four Crotchets. The whole bow should be used for the minims as well as for the semibreves.

*Larghetto.*

No. 28.

WB

V



*Moderato, ma risoluto.* Count Two Minims.

No. 29.

WB  V




V


*Andante.* Count Four Crotchets.

No. 30.

WB 




*Andante.* Count Four Crotchets.

No. 31.

WB UH WB LH WB UH

WB LH WB UH WB LH

WB UH WB LH WB

*Andante.* Count Four Crotchets.

No. 32.

WB UH WB LH WB UH WB LH WB

UH WB LH WB UH WB LH WB



When several notes have to be played in one bow, a sign  $\frown$  (called a *slur*) is placed above or below those notes.

*Moderato.* Count Four Crotchets.

No. 33.

*Andante.* Count Four Crotchets.

No. 34.



*Andantino.* Count Three Crotchets.

No. 35.

WB



*Allegretto.* Count Four Crotchets.

No. 36.

*Andantino.* Count Six Quavers in two groups of three.

No. 37.

WB

The musical score for No. 37 is written in 6/8 time and features a key signature of one flat (B-flat). It consists of five systems, each with two staves. The music is characterized by a mix of note values, including quavers, crotchets, and minims, often grouped with slurs and fingerings. The first system includes a 'WB' marking. The second system has a '4' marking under the first measure. The third system has a '3' marking under the fifth measure. The fourth system has a '4' marking under the first measure. The fifth system has a '4' marking under the first measure. The score ends with a double bar line.

The entire bow must be used for the crotchet (\*) at the 4th beat of the bar, in order to obtain the necessary length of bow for the next dotted minim.

*Maestoso.* Count Four Crotchets.

No. 38. WB  \*



## XVIII.

The following Exercise is intended to make the pupil acquainted with different ways of bowing.

No. 39. *Tempo moderato.*

The musical score consists of 12 staves, labeled 'a.' through 'l.', each containing a single melodic line. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Tempo moderato'. Above the staves, various letters indicate specific bowing techniques: 'M' (Marcato), 'V' (Vibrato), 'UH' (Uppercut), 'WB' (Wedge Bow), and 'LH' (Lift Hand). The notes are primarily eighth and sixteenth notes, often grouped in beams. Some notes are marked with a '4' below them, possibly indicating a four-measure rest or a specific rhythmic value. The staves are arranged in a single column, and the music is written in a standard staff notation with a treble clef.

## XIX.—THE DIATONIC SCALES, CONSISTING OF TONES AND SEMITONES.

## MAJOR (ONE OCTAVE).

*Andante.*  
WB

No. 40.

C MAJOR.

G MAJOR.

D MAJOR.

A MAJOR.

E MAJOR.

B MAJOR.

F sharp MAJOR.

C sharp MAJOR.

F MAJOR.

The teacher must exercise his judgment as to how many of these scales should be learnt by the pupil, but it has been thought advisable to print the whole of them here.

B flat  
MAJOR.

E flat  
MAJOR.

A flat  
MAJOR.

D flat  
MAJOR.

G flat  
MAJOR.

C flat  
MAJOR.

## MINOR (ONE OCTAVE).

In ascending, the 6th and 7th notes of the scale are raised one semitone.

*Andante.*

No. 41. WB

A MINOR.

E MINOR.

B MINOR.

F sharp  
MINOR.



C sharp MINOR.

G sharp MINOR.

D sharp MINOR.

D MINOR.

G MINOR.

C MINOR.

F MINOR.

B flat MINOR.

E flat MINOR.

## XX.—THE CHROMATIC SCALE, CONSISTING OF SEMITONES ONLY.

In ascending, the fingers must be kept as much as possible on the strings, and they must shift firmly when the same finger is used for two succeeding notes. Generally the 1st, 2nd, and 3rd fingers are used twice, and the 4th finger only once.



*Andante assai.*  
WB

No. 42.

When the open strings are used, the 3rd and 4th fingers may be employed, instead of the 3rd finger twice.

## PART II.

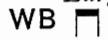
## XXI.—THE DIFFERENT GRADATIONS OF TONE.


<i>p</i> , <i>piano</i> . . . . .	means	soft.
<i>pp</i> , <i>pianissimo</i> . . . . .	„	very soft.
<i>f</i> , <i>forte</i> . . . . .	„	loud.
<i>ff</i> , <i>fortissimo</i> . . . . .	„	very loud.
<i>mf</i> , <i>mezzo-forte</i> . . . . .	„	moderately loud.
<i>fp</i> , <i>forte-piano</i> . . . . .	„	loud and immediately soft again.
<i>fz</i> , <i>sf</i> , or <i>&gt;</i> , <i>sforzando</i> . . .	„	sharply accented.
<i>crescendo</i> , <i>cres.</i> , or 	„	increasing in loudness.
<i>decrescendo</i> , <i>decres.</i> , or 	„	decreasing in loudness.

The various shades of tone are produced by the degree of pressure which is given to the bow. When playing *piano* the bow must be drawn a little nearer the fingerboard; when *forte* nearer the bridge, and the first finger and thumb must press the bow more firmly. The *crescendo* is best produced by moving the bow gradually quicker and with increasing pressure over the strings. The *decrescendo* is produced in exactly the opposite way. The following Exercises give an opportunity of studying the various gradations of tone. They must be practised very slowly, and with the full length of the bow.

Exercise 43 should be practised thus:—

1st time	<i>pp</i>
2nd „	<i>p</i>
3rd „	<i>mf</i>
4th „	<i>f</i>
5th „	<i>ff</i>

No. 43. *Largo.* WB 



Exercise to produce a *crescendo* and *decrescendo*:—

No. 44.



## XXII.—EXERCISES IN DIFFERENT KEYS.

*Andante cantabile.* Count Four Crotchets.

No. 45.  
F MAJOR.

WB

At the crotchet rest the bow must be moved upwards, to enable the student to recommence with a down-bow.

*Allegro moderato.* Count Two Minims.

No. 46.  
D MINOR.

*f sempre.*

*simile.*

*Andante tranquillo.* Count Four Crotchets.

No. 47.  
C MAJOR.

*p*

V P- WB LH N WB UH

First system of musical notation for Viola. The right hand (RH) features a melodic line with notes marked *P* (piano) and *WB* (wide breath). The left hand (LH) provides a rhythmic accompaniment. The dynamic *mf* (mezzo-forte) is indicated. The system concludes with a fermata over the final note.

Second system of musical notation for Viola. The RH includes notes marked *WB*, *LH*, *N*, and *WB*. The LH features a melodic line with a *diminuendo.* marking and a *pp* (pianissimo) dynamic. The system ends with a fermata.

Third system of musical notation for Viola. The RH includes notes marked *UHV*, *P*, and *WB*. The LH features a melodic line with a *p* (piano) dynamic. The system ends with a fermata.

Fourth system of musical notation for Viola. The RH includes notes marked *3 3 4* and *1 1*. The LH features a melodic line with a *cres* (crescendo) marking and a *cen* (crescendo) marking. The system ends with a fermata.

Fifth system of musical notation for Viola. The RH includes notes marked *UHV* and *P*. The LH features a melodic line with a *f* (forte) dynamic and a *poco ritard.* (poco ritardando) marking. The system ends with a fermata.

*Allegro con spirito.* Count Three Crotchets.No. 48.  
A MINOR.

The musical score for No. 48, A Minor, is written in 3/4 time. It consists of five systems of two staves each. The tempo is *Allegro con spirito* and the instruction is "Count Three Crotchets." The first system starts with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic and a crescendo hairpin. The third system includes a forte (*f*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic and a forte (*f*) dynamic. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

*Allegro vivace.* Count Two Crotchets.

No. 49.  
G MAJOR.

*Andro violac.* Count Two Crotchets.

The first system of the musical score for 'Andro violac.' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a 'C' time signature and a 'M' marking. The music is marked 'p' (piano) and 'leggiero'. The bottom staff is in bass clef with the same key signature and time signature. It begins with a 'C' time signature and is marked 'sf' (sforzando). The music is written in a style typical of 19th-century piano literature, with many beamed sixteenth and thirty-second notes.[illegible]

musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and features a melody in the right hand and a bass line in the left hand. The melody is marked *mf* (mezzo-forte). The piece consists of 16 measures. The first measure is a whole note chord (G4, B4, D5). The second measure is a half note chord (G4, B4, D5). The third measure is a half note chord (G4, B4, D5). The fourth measure is a half note chord (G4, B4, D5). The fifth measure is a half note chord (G4, B4, D5). The sixth measure is a half note chord (G4, B4, D5). The seventh measure is a half note chord (G4, B4, D5). The eighth measure is a half note chord (G4, B4, D5). The ninth measure is a half note chord (G4, B4, D5). The tenth measure is a half note chord (G4, B4, D5). The eleventh measure is a half note chord (G4, B4, D5). The twelfth measure is a half note chord (G4, B4, D5). The thirteenth measure is a half note chord (G4, B4, D5). The fourteenth measure is a half note chord (G4, B4, D5). The fifteenth measure is a half note chord (G4, B4, D5). The sixteenth measure is a half note chord (G4, B4, D5).





# XXIII.—THE MAJOR AND THEIR RELATIVE MINOR SCALES IN ALL THE KEYS.

No. 50.

C MAJOR.

*Allegro moderato.*

A MINOR.



F MAJOR.



D MINOR.



B flat MAJOR.



G MINOR.



E flat MAJOR.



C MINOR.



## A flat MAJOR.



## F MINOR.



## D flat MAJOR.



## B flat MINOR.



## G flat MAJOR.



## E flat MINOR.



## B MAJOR.



## G sharp MINOR.



## E MAJOR.



## C sharp MINOR.



## A MAJOR.



## F sharp MINOR.



## D MAJOR.



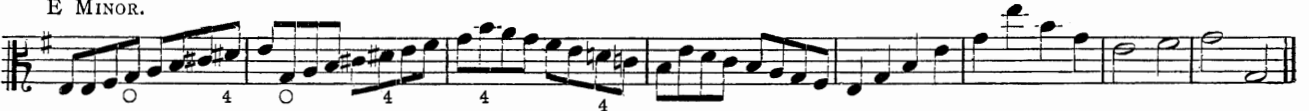
## B MINOR.



## G MAJOR.



## E MINOR.



## C MAJOR.



## XXIV.—EXERCISES IN EXPRESSION, STYLE, &amp;c.

## EXERCISE IN TRIPLETS.

Triplet is the name given to a group of three notes, which are performed in the time of two. The triplet is generally indicated by a small slur and the figure 3.

*Allegro moderato.*

No. 51. *f* *simile.*

The musical score is for Exercise No. 51, titled "EXERCISE IN TRIPLETS." It is marked "Allegro moderato." and begins with a forte (*f*) dynamic. The piece is in 4/4 time and consists of four systems of music, each with a treble and bass staff joined by a brace. The first system includes the instruction "simile." and features several triplet markings (a '3' inside a slur) over groups of three eighth notes in the treble staff. The subsequent systems continue the melodic and harmonic development, with the final system ending with a triplet of eighth notes in the bass staff.

No. 52.

*Andantino grazioso.*

*p tranquillo.*

*cres - - cen - do.*

*p*

During the rest let the bow remain firmly on the string so that the semiquaver can be produced with the same amount of tone as the preceding quaver.

No. 52A.

*Andante maestoso.*  
WB

*f marcato.*

*Lento con espressione.*

No. 53.

WB





When several down-bows occur in succession, the bow must be moved upwards during each rest, so as to be in its position again for the next note.

No. 54. *Allegro ma non troppo.* WB N WB

*mf fz mf simile.*

*p dolce.* WB

1<sup>ma</sup> volta.

2<sup>da</sup> volta.

*poco cres.* *mf*

WB N WB N

*fz* *mf* *cres.* *f*

WB

*p* *poco rit* *dim.*

*ar* *dando.* *pp*

The bars marked 1<sup>ma</sup> volta (1st time) are to be played only once, being replaced by those marked 2<sup>da</sup> volta (2nd time) when the section is repeated.

*Allegretto scherzando.*

M

No. 55.

*p leggieramente.*

The first system of musical notation for No. 55. It consists of a treble staff and a bass staff, both in 6/8 time and with a key signature of three flats (B-flat, E-flat, A-flat). The treble staff begins with a melodic line of eighth notes, while the bass staff provides a harmonic accompaniment with a mix of eighth and sixteenth notes.

The second system of musical notation. The treble staff continues the melodic line with eighth notes and some ties. The bass staff continues the accompaniment, featuring a prominent eighth-note pattern.

The third system of musical notation. The treble staff shows a continuation of the eighth-note melody. The bass staff has a more active role with various rhythmic values, including eighth and sixteenth notes.

The fourth system of musical notation. The treble staff concludes the piece with a final melodic flourish. The bass staff provides a steady accompaniment throughout the system.



## PART III.

## XXV.—DIFFERENT WAYS OF BOWING.

## THE LEGATO.

*Legato* (bound together, connected). The bow must pass evenly and smoothly from one string to another with a free action of the wrist only, and the notes should be played equally, without being hurried.

No. 56. *Allegro comodo.*

WB *p*

*crescendo.*

*decrescendo.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a continuous eighth-note melody. The lower staff is in bass clef with the same key signature and time signature, featuring a single half note followed by a whole note.

The second system of musical notation consists of two staves. The upper staff continues the eighth-note melody from the first system. The lower staff continues with a half note followed by a whole note, which includes a sharp sign (#) at the end of the measure.

The third system of musical notation consists of two staves. The upper staff continues the eighth-note melody. The lower staff continues with a half note followed by a whole note. The word *crescendo.* is written below the first measure of the lower staff.

The fourth system of musical notation consists of two staves. The upper staff continues the eighth-note melody. The lower staff continues with a half note followed by a whole note. The word *decrescendo.* is written below the first measure of the lower staff, and the dynamic marking *p* (piano) is written below the second measure.

The fifth system of musical notation consists of two staves. The upper staff continues the eighth-note melody. The lower staff continues with a half note followed by a whole note. The word *dim.* (diminuendo) is written below the first measure of the lower staff, followed by four dots, and the dynamic marking *pp* (pianissimo) is written below the second measure.

## XXVI.—THE MARTELÉ (HAMMERED).

This bowing consists of sharp decided strokes with the upper part of the bow, and after every note the bow must rest for an instant on the string.

*Molto moderato, ma marcato.*

No. 57.

*f sempre.*

## XXVII.—THE SAUTILLÉ (SPRINGING BOW).

Use the middle of the bow, keeping the wrist as loose as possible, and let the stick vibrate strongly. The bow must not leave the string entirely. This bowing should be practised first on the open strings only.

M

No. 58. *Allegro moderato.*  
*p leggiero.*

M



This musical score is for a Viola, titled "Bertold Tours". It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 7/8. The score includes various dynamic markings: *mf* (mezzo-forte) at the beginning of the first system, *p* (piano) at the beginning of the third system, *cres.* (crescendo) in the middle of the fifth system, and *f* (forte) at the beginning of the sixth system. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line at the end of the sixth system.

## XXVIII.—THE STACCATO.

The *Staccato* consists of short and detached notes in one bow.

It must be practised slowly, with a loose wrist and steady arm. It is generally played with the up-bow near the point, but it can also be performed with the down-bow near the nut, which is, however, the more difficult way.

No. 59.

*Maestoso.*  
WB

PV WB PV PV simile.

*f* *fz* *fz* *fz* *fz*

*fz* *fz* *fz* *fz* *fz*

*fz* *fz* *fz* *fz* *fz*

*fz* *fz* *simile.*

## XXIX.—THE TREMOLO.

The *tremolo* is played about the middle of the bow, the notes being repeated with great rapidity, so as to produce a shivering effect. The arm must be kept steady and the wrist free. The notation for the *tremolo* is usually abbreviated thus:—

No. 60.

*M Allegretto.*

*p*

*pizz.*



## XXX.—DOUBLE-STOPS.

The bow must remain with equal pressure on both strings, and the points of the fingers should be carefully placed on the stopped notes, in order to avoid touching the next strings.

DOUBLE-STOPS WITH ONE OPEN STRING AND ONE NOTE STOPPED :—

*Andante.*  
WB

No. 61. *p*

*cres - - cen - - do.*

*f diminuendo. p*

*Tempo di Menuetto.*

No. 62.

*mf marcato.*

*crescendo.* *f* *p*

*p* *f*

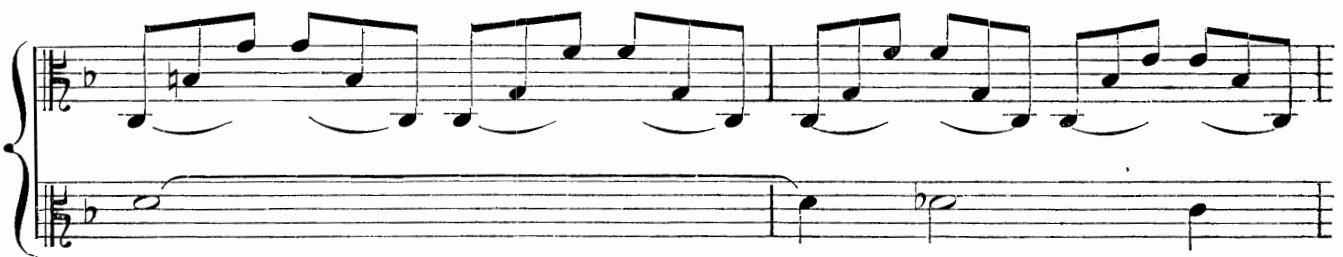
## XXXI.—ARPEGGIO.

*Arpeggio* is the term used for playing the notes of a chord one after another in rapid succession, as in playing upon the harp. The middle of the bow is generally used, and the stick must be placed in such a position that all the hairs touch the strings. The body should remain perfectly quiet, and the management of the bow must proceed only from the wrist and arm.

ARPEGGIOS OVER THREE STRINGS.

*Moderato.* 3

No. 63. *mf*





## ARPEGGIOS OVER FOUR STRINGS:—

*Allegro moderato.*

No. 64.

*p*

*cres* - - - *cen* - - - *do.* *p*

*f*

*dim.*

First system of music. The upper staff features a rapid, ascending and descending eighth-note pattern, marked *pp* (pianissimo). The lower staff contains a few notes, including a half note with a flat and a whole note.

Second system of music. The upper staff continues the eighth-note pattern. The lower staff has the lyrics "cres - cen - do." written below it, with a slur over the notes. The system ends with a whole note in the lower staff.

Third system of music. The upper staff continues the eighth-note pattern, marked *f* (forte). The lower staff contains a few notes, including a half note and a whole note.

Fourth system of music. The upper staff continues the eighth-note pattern. The lower staff contains a few notes, including a half note and a whole note, ending with a double bar line.

## XXXII.—PIZZICATO.

Instead of using the bow, the string is pulled with the first finger of the right hand, the thumb being placed against the fingerboard for support. Care must be taken not to touch the string with the finger nail.

## EXPLANATION OF TERMS.

*Pizz.* . . . . : pizzicato.

*Arco, or coll' arco* . . : again with the bow.

No. 65. *Allegretto.*

*pizz.* *p*

*pizz.* *pp*

*cres - - cen - do.* *p*

*arco. fz* *arco.*

## APPENDIX.

## XXXIII.—THE HIGHER POSITIONS.

In all the foregoing Exercises the highest note used has been



The Viola has, however, a compass of notes still higher than this E.



In the higher positions it will be found necessary to indicate on which string the note has to be played. The following numbers will therefore be used :—

- I. . . A string.
- II. . . D „
- III. . . G „
- IV. . . C „

## XXXIV.—THIRD POSITION.

In the third position the hand is placed a third higher than in the first, and the palm of the hand now touches the hollow of the neck.



1ST EXERCISE IN THE THIRD POSITION :—

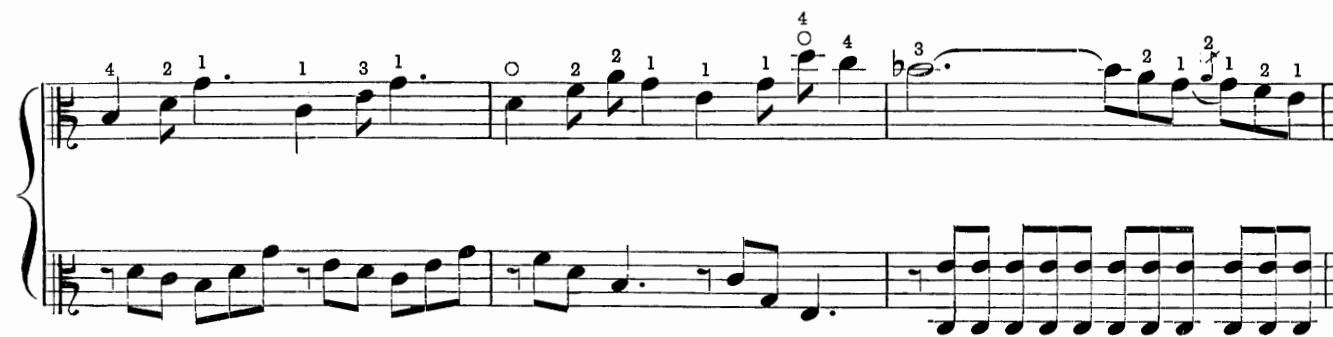
*Moderato.*



The Viola—Berthold Tours.

## EXERCISE IN WHICH THE FIRST, SECOND AND THIRD POSITIONS ARE COMBINED :—

No. 67. *f*



## EXERCISE IN WHICH THE FIRST AND THIRD POSITIONS ARE COMBINED:—

No. 68. *p*

The musical score for No. 68 is a piano exercise in B-flat major, 4/4 time. It consists of five systems of two staves each. The first system is marked 'p'. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings (1-4). The exercise demonstrates the combination of first and third positions on the violin.

## XXXV.—FOURTH POSITION.

The hand must now be raised a little more than before over the edge of the belly, to enable the fingers to reach the fourth string.

*Allegro.*

No. 69. *f*

The musical score for No. 69 is written for a single melodic line on a single staff, with a piano accompaniment on a second staff. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked *Allegro*. The score is divided into five systems, each consisting of two staves. The first system is marked *f* (forte). The score includes numerous fingerings (1-4) and slurs, indicating specific technical requirements for the performer. The piece concludes with a double bar line at the end of the fifth system.



## XXXVI.—FIFTH POSITION.

EXERCISE IN THE FIFTH POSITION :—

*Poco maestoso.*

No. 70.

IV, 2 4 3 2 4 2 1 4 3

4 4 2 4 4

3 1 1 2 3

4

3 4 4 1 1 2 2 3 4



## XXXVII.—EXERCISES IN OCTAVES.

The difficulty in playing Octave passages is to produce the octaves in tune ; as with each new stop the position of the hand changes, and on approaching the bridge the distance between the first and fourth fingers gets gradually less. These two fingers must be pressed firmly on the strings, and moved together from one octave to another without lifting them. A free action of the wrist is necessary to move the bow from one string to another.

*Lento assai.*  
WB

No. 71.

# A SHORT VOCABULARY

OF

## TECHNICAL TERMS AND EXPRESSIONS.

The following abbreviations are used: *Fr.* (French), *Ger.* (German), *It.* (Italian), *Lat.* (Latin).

- A capriccio** (*It.*) At will; according to individual fancy.
- Accelerando** (*It.*) Gradually increasing the speed of the movement.
- Adagio** (*It.*) Slower than Andante. A slow movement.
- Adagio assai** } (*It.*) Very slow.  
— **molto** }
- Ad libitum** (*Lat.*) At will; not in strict time.
- Affettuoso** (*It.*) Lovingly.
- Agitato** (*It.*) With agitation.
- Alla breve** (*It.*) A direction that there should be two beats in a bar, one to each minim; it is indicated by the time-signature  $\text{C}$  or  $\frac{2}{2}$ .
- **marcia** (*It.*) In the style of a march.
- **polacca** (*It.*) In the style of a polonaise.
- **tedesca** (*It.*) In the style of a German waltz.
- Allegretto** (*It.*) Lively, but slower than Allegro.
- Allegro** (*It.*) Joyfully, quick, lively.
- Allegro con brio** (*It.*) Quick and brilliant.
- **con fuoco** (*It.*) Quick, with fire.
- **con spirito** (*It.*) Quick, with spirit.
- **ma non troppo** (*It.*) Lively, but not too fast.
- **moderato** (*It.*) Moderately quick.
- **molto** (*It.*) Very quick.
- **vivace** (*It.*) Quick and lively.
- Allemande** (*Fr.*) A German dance movement in quadruple rhythm.
- Al segno** (*It.*) To the sign,  $\text{X}$ .
- Andante** (*It.*) A slow, peaceful, but not dragging movement.
- **cantabile** (*It.*) Slow, in a singing style.
- **grazioso** (*It.*) Slow and graceful.
- **maestoso** (*It.*) Slow, with majesty.
- **ma non troppo** (*It.*) Slow, but not too much so.
- Andantino** (*It.*) Somewhat quicker than Andante.
- Animato** (*It.*) With animation.
- A piacere** (*It.*) At pleasure.
- Appassionato** (*It.*) With passion and intense expression.
- Arco** (*It.*) The bow; *coll'arco*, with the bow.
- Arpeggio** (*It.*) The notes of a chord sounded consecutively, not simultaneously. (See page 53.)
- Assai** (*It.*) Very. (See Adagio assai.)
- A tempo** (*It.*) In time. Generally used after Ritardando or Accelerando.
- Attacca** (*It.*) } Commence the succeeding movement at once,  
**Attacca subito** (*It.*) } without any pause.
- Bourrée** (*Fr.*) A French dance in common time, beginning at the fourth beat of the bar.
- Brillante** (*It., Fr.*) In a brilliant manner.
- Brio, con** (*It.*) With spirit and vigour.
- Cadenza** (*It.*) A brilliant passage introduced towards the close of a movement.
- Calando** (*It.*) Gradually softer and slower.
- Calmato** (*It.*) With a calm, tranquil expression.
- Cantabile** (*It.*) In a singing style.
- Cantilena** (*It.*) A melody.
- Capriccio** (*It.*) A composition irregular in form.
- Cavatina** (*It.*) A melody in simple form.
- Chaconne** (*Fr.*) A slow dance movement in triple rhythm, generally combined with variations.
- Chevalet** (*Fr.*) The bridge.
- Coda** (*It.*) In the nature of a peroration.
- Colla parte** (*It.*) Following the principal part.
- Colophane** (*Fr.*) } Resin.  
**Colophonium** (*Lat.*) }
- Comodo** (*It.*) Easy, without haste.
- Concertino** (*It.*) A short concerto.
- Concerto** (*It.*) A composition in which a solo instrument takes a prominent part, generally with orchestral accompaniment.
- Courante** (*Fr.*) An old dance movement in triple rhythm.
- Crescendo** (*It.*) Increasing the force of tone.
- Da capo** (*It.*) Repeat from the beginning.
- **al fine** (*It.*) Repeat from the beginning to the sign *Fine*.
- **al segno** (*It.*) Repeat from the sign  $\text{X}$ .
- Decrescendo** (*It.*) Decreasing in tone.
- Deciso** (*It.*) With decision.
- Delicatezza, con** (*It.*) With delicacy.
- Diminuendo** (*It.*) Diminishing in tone.
- Dolce** (*It.*) Softly, sweetly.
- Dolcezza, con** (*It.*) With softness and sweetness.
- Dolore, con** (*It.*) In a plaintive, sorrowful style.
- Doloroso** (*It.*) Sadly.
- Double** (*Fr.*) An old term for a variation.
- Duet**. A composition for two voices or instruments.
- Eleganza, con** (*It.*) With elegance of style.
- Élégie** (*Fr.*) A composition of a mournful character.
- Energico** (*It.*) With energy.
- Espressione, con** (*It.*) } With expression.  
**Espressivo** (*It.*) }
- Facilité** (*Fr.*) An easy version of a difficult passage.
- Fermata** (*It.*) A pause.
- Fermo** (*It.*) With firmness.
- Fieramente** (*It.*) Boldly, fiercely.
- Finale** (*It.*) The last movement of a composition.
- Fine** (*It.*) The end.

- Forza, con (It.)** With force.
- Forzando, Sforzando (It.)** (Abbreviation, *sf* or *fz.*) Strongly marked or accented.
- Frosch (Ger.)** The nut of the bow; *Am Frosch*, near the nut.
- Fuoco, con (It.)** With fire and spirit.
- Furioso (It.)** With fury.
- Gavotte (Fr.)** A dance movement in common time, beginning at the half bar.
- Geige (Ger.)** A violin.
- Giga (It.)** } A jig; a lively dance movement in compound duple  
**Gigue (Fr.)** } rhythm.
- Grandioso (It.)** With grandeur.
- Grave (It.)** Slow and solemn.
- Grazioso (It.)** With grace and elegance.
- Imitando (It.)** Imitating. (*Imitando la voce*, imitating the voice part.)
- Impetuoso (It.)** Impetuously.
- Indeciso (It.)** In an undecided manner.
- Lamentando (It.)** Mournfully, plaintively.
- Langsam (Ger.)** Slowly.
- Larghetto (It.)** At a slow pace, but not so slow as *Largo*.
- Largo (It.)** Very slow, and broadly.
- Lebhaft (Ger.)** With vivacity.
- Legato (It.)** Connected; bound together. (*See page 43.*)
- Leggieramento (It.)** Lightly, gracefully.
- Leggiero (It.)** Light, easy.
- Lentando (It.)** Becoming slower by degrees.
- Lento (It.)** Slow.
- Lunga pausa (It.)** A long pause.
- Maestoso (It.)** With majesty, dignity.
- Maggiore (It.)** } The major key.  
**Majeur (Fr.)** }
- Marcato (It.)** Marked.
- Martelé (Fr.)** Hammered (*See page 45.*)
- Meno (It.)** Less; as, *meno mosso*, less quick.
- Mineur (Fr.)** } The minor key.  
**Minore (It.)** }
- Minuetto (It.)** A graceful dance movement in triple rhythm. (*See page 52.*)
- Moderato (It.)** At a moderate speed.
- Molto (It.)** Much, very; as, *molto allegro*, very quick; *molto sostenuto*, much sustained.
- Morendo (It.)** Dying away, diminishing in speed and tone.
- Mosso (It.)** Moved; as, *più mosso*, faster.
- Moto, con (It.)** Rather fast and spirited.
- Passionato** }  
**Passione, con** } (*It.*) In an impassioned manner.
- Pastorale (It.)** In a pastoral style.
- Pausa (It.)** A rest, a pause.
- Pausa generale (It.)** Also G.P. A pause for all the performers.
- Perdendosi (It.)** Decreasing in speed and tone.
- Pesante (It.)** Impressively, heavily.
- Piacevole (It.)** In a playful style.
- Pizzicato (It.)** (*See page 57.*)
- Poco (It.)** A little; *poco animato*, rather animated.
- Poco a poco (It.)** Little by little.
- Ponticello (It.)** *Sul ponticello*, near the bridge.
- Poussé (Fr.)** Up-bow.
- Preludio (It.)** }  
**Preludium (Lat.)** } A prelude, or introduction.
- Prestissimo (It.)** Very fast.
- Presto (It.)** Fast.
- Prima vista (It.)** At first sight.
- Quartett (Ger.)** }  
**Quatuor (Fr.)** } A composition for four voices or instruments.
- Quintett (Ger.)** }  
**Quintuor (Fr.)** } A composition for five voices or instruments.
- Rallentando (It.)** Getting gradually slower.
- Rapidamente (It.)** With rapidity.
- Recitando (It.)** In the manner of a Recitative.
- Religioso (It.)** In a religious devotional manner.
- Ripieno (It.)** A part in an orchestral composition which is only occasionally required for the purpose of adding to the force of a *Tutti*.
- Risoluto (It.)** With resolution.
- Ritardando** } (*It.*) Gradually diminishing the speed of a move-  
**Ritenuto** } ment.
- Sarabanda (It.)** A slow and dignified old dance movement in triple rhythm.
- Sautillé (Fr.)** Springing bow. (*See page 46.*)
- Scherzando** } (*It.*) In a playful humorous manner.  
**Scherzo** }
- Schnell (Ger.)** Quick.
- Sec (Fr.)** Dry; indicates a short quick bow.
- Segue (It.)** Follows; comes after.
- Semplice (It.)** In a simple unaffected manner.
- Sempre (It.)** Always.
- Senza (It.)** Without; as, *Senza Sordini*, without mutes.
- Septetto (It.)** }  
**Septuor (Fr.)** } A composition for seven voices or instruments
- Sextett (Ger.)** }  
**Sextuor (Fr.)** } A composition for six voices or instruments.
- Simile (It.)** In the same manner.
- Smorzando (It.)** Dying away.
- Solo (It.)** Alone.
- Sonore (Fr.)** Sonorous, with full and rich tone.
- Sordini, con (It.)** With mutes.
- Sostenuto (It.)** Sustained.
- Staccato (It.)** Detached; taken off. (*See page 48.*)
- Stringendo (It.)** An acceleration of speed.
- Tacet (Lat.)** Silence.
- Tastiera (It.)** *Sulla tastiera*—over the finger-board.
- Teneramente (It.)** }  
**Tenerezza, con (It.)** } Tenderly, delicately.
- Tenuto or Ten. (It.)** Sustained, held.
- Tiré (Fr.)** Down-bow.
- Tranquillo (It.)** Tranquilly, calmly.
- Tremolo (It.)** A note bowed with great rapidity in order to produce a quivering effect. (*See page 49.*)
- Trille (Fr.)** }  
**Trillo (It.)** } The Shake.
- Trio (It.)** A composition for three voices or instruments.
- Tutta forza, con (It.)** With the greatest force.
- Tutti (It.)** All. Every performer to take part.
- Una corda (It.)** On one string.
- Variazioni (It.)** Variations.
- Vigorouso (It.)** Vigorously, boldly.
- Vivace (It.)** Lively, quickly.
- Vivo (It.)** Animated, brisk.
- Volti subito, or V.S. (It.)** Turn over the page quickly.
- Wolf.** Some particular note, of which the intonation is not true

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